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THE DURNING LAWRENCE LIBRARY AT UNIVERSITY COLLEGE, LONDON.

MEMBERS and friends of The Bacon Society, and a gradually increasing number of outside students in times to come, will be glad to know that this valuable and unique collection of Baconian books is still safe and intact in spite of the bombing of the University some two years or so ago. This information was conveyed to The Council at the annual general meeting in March by Miss Durning Lawrence, one of our Vice-Presidents. Following on this good news, our Secretary got into touch with Mr. Rye, the Librarian at the University, who kindly invited him and the Treasurer to pay a visit to the Library. Unfortunately, owing to a temporary indisposition, our Secretary, Mr. Valentine Smith, was unable to avail himself of the invitation, but our Treasurer was able to go, and on the 19th May last, went to see over the Library, which has not been open to the public since its removal from Carlton House Terrace, where, as many members will remember, it was kept during Sir Edwin's lifetime and until the death of Lady Durning Lawrence, when it was removed to the South Kensington Museum pending the building of its final resting place at University College, Gower Street, London.

It so happened, however, that Mr. Rye, the librarian, was himself also indisposed on the day of the visit, so his Secretary, Miss Quinn (the niece of Sir Edwin's former librarian) received our Treasurer, and showed him over the rooms which had been built to accommodate the books, and were so constructed as to reproduce as far as possible the original library in Carlton House Terrace.

By the kind permission of Mr. Rye, the Bacon Society has been authorised to photograph the room and to publish a reproduction in this present number. We also reproduce a photograph of the original library at Carlton House Terrace and a portrait of Sir Edwin as he was when President of our Society and familiar to those of our Members who had the privilege of knowing him.

Now let us say a few words about Sir Edwin Durning Lawrence

himself, who was one of the most munificient benefactors of the many distinguished men of his time.

Sir Edwin, who came of an old Cornish family, was born at Hoxton, London, the 2nd of February, 1837 (the same year that Queen Victoria came to the throne). He entered University College School, Gower Street in November 1847, and it is interesting to note that amongst his fellow scholars in the sixth form were the Rt. Hon. Joseph Chamberlain, the distinguished Parliamentarian, father of the late Sir Austin Chamberlain and Mr. Neville Chamberlain, Sir Augustus Provost, Bart., Governor of the Bank of England, Sir Michael Foster K.C.B., Secretary to the Royal Society, and other distinguished men. On leaving school in 1852, he entered his brother's iron works, and from there went to his father's office. In 1854 he began attending classes at University College, He graduated with honours, and in 1866 took his LL.B., also with honours. In 1867, he was called to the Bar, and although he never practised, he spent a year in Chambers in order to gain a practical knowledge of the law for use in Public life.

It would take too long to enumerate the steps by which he climbed to the distinguished position which he occupied in later years, but from what has been said, it will be seen that he was well equipped to fill the position and merit the successes which he achieved.

His tastes and attainments were many and varied, whilst his generosity and sympathy were no less extensive. It may truly be said of him, that he was a benefactor of his fellowmen regardless of religious or other difference of opinion which they might hold. He was also a firm believer in education in its widest scope.

Sir Edwin was one of the originators of the Borough Polytechnic Institute in Southwark, opened in 1892, as well as other Polytechnic Institutes in South London. He also presented two silver cups for swimming competitions in the Thames, and in conjunction with other members of his family made large pecuniary contributions to the Institute.

In 1902, Sir Edwin started the equipment and endowment fund of University College with an anonymous gift of £30,000.

Amongst his other benefactions were gifts of rare books to Public Libraries, including the British Museum. The Durning libraries at Ascot received much support from him as well as the Hoxton Public Library, the land for which was a gift from Sir Edwin.

He also presented copies of the second, third and fourth Folios of Shakespeare to the Tate Library at Brixton Oval as well as a collection of Baconian Books of the first importance, besides much of the reference Library.

But Sir Edwin did not content himself with being a giver of books only, he was also a writer on science and its application.

His chief literary interest however was Baconian; on which subject he wrote several brochures; and notably the book entitled "Bacon is Shakespeare." That hobby, the Baconian Authorship of

the Shakespeare Plays, and his connection with many other contemporary works, was the foundation of the splendid collection now resting in University College library.

Owing to the exigencies of the great war, the greater part of the books have had to be stored away in underground vaults for safety and will not be available to students until peace once more reigns. For this reason our Treasurer was unable to inspect any of them during his visit to the library, but members will recollect that amongst the rare volumes forming the collection, there are the first, second, third and fourth folios of Shakespeare.

The second folio is of special interest on account of a single variation in the wording of Milton's epitaph to the Author.

In most copies the first four lines read:—

"What neede my Shakespeare for his honour'd bones"
"The labour of an age in piled stones"
"Or that his hallowed reliques should be hid"
"Under a starre y-pointing Pyramid?"

The expression Starre y-pointing pyramid has always been a grammatical crux to the learned commentators and editors of Shakespeare; and rightly so, because the grammatical prefix *y* can only be prefixed to a past participle, and never before a present participle.

Milton was a Scholar and a learned man and would never have committed such a grammatical error. What then can be the explanation of this absurdity? The copy of the second folio of Shakespeare in the Durning Lawrence collection supplies the answer to the riddle.

The reading in that copy and in one or two others is, "starre y-pointed Pyramid" which is both grammatical and full of meaning. A star pointed pyramid is, as Sir Edwin Durning Lawrence pointed out, a pyramid capped with a star. In other words, "a beacon,"—pronounced Bacon by the Elizabethans.

How simple, and how illuminating intellectually as well as physically!

Besides these rarities there is a copy of Bacon's Essays dated 1598 (the second edition of the original issue). The first edition was printed in 1597. There is also a copy of the first edition of "The Advancement of Learning" published in 1605; a book of considerable rarity, especially in fine condition; then there is a copy of the first edition of "The Novum Organum" printed in 1620; "The De Augmentis Scientiarum," published for the first time in 1623, being a reissue of the Advancement of Learning, but so much enlarged and added to, beside the fact that it was sent forth in a Latin dress, that it was as Bacon himself said, a new work. Then there is the rare pamphlet entitled "The Great Assizes holden in Parnassus by the God Apollo," attributed to the poet Wither; also the continuation of "The New Atlantis," published anonymously in 1660 with its key to the meaning of emblems and other Emblem Books including a copy of Baudouin

in the preface to which the author states that he was encouraged to write the book by the Lord Bacon who also assisted him in the writing of it. In addition to these there are numerous rare and precious books of every description connected with Bacon and the famous Rosicrucian movement which was the mainspring and directing hand behind the rebirth of literature, morality, art, science in all its branches, education and political emancipation of the people aiming at the restoration of man to his lost kingdom and mastery over Nature and her secrets.

The Librarian informed our Honorary Treasurer that they were continually adding to the collection by buying books of interest connected with the subject as occasion offered.

On closing this brief memoir of Sir Edwin Durning Lawrence and of the library bequeathed to University College, London, the Council and members of the Bacon Society desire to place on record their profound gratitude to the Founder of this unique Baconian Library for his invaluable gift to Posterity.

OBITUARY.

We regret to announce the death of our old friend and associate member, Dr. Frank Lowry Clark, at the age of 73, at Miami O., U.S.A. The news came to us through Miss Annette Covington, via Mr. Alfred Dodd. Dr. Clark passed away on 28th May last. Born in Spencerport, N.Y. Dr. Clark was a nationally known educator, and became Professor Emeritus of greek at Miami University in 1908. Besides the degrees of A.M. and Ph.D., which he took at Harvard University, he also took similar degrees at Munich University, Germany. Many of us will remember with affection this kindly and sympathetic American gentleman, as also his wife, Mrs. Natalie Rice Clark, who predeceased him by some ten years, for their unflagging interest in the Baconian cause. Mrs. Clark was the author of two very remarkable books dealing with the discovery of Bacon's Dial in the Great Folio of 1623. These books deserve more study than they have received.

THE FAMOUS SPEECH OF SIR THOMAS MOORE.

W. S. Melsome, M.A., M.D., &c.

THE Play of Sir Thomas Moore is the last of The Shakespeare Apocrypha, edited by C. F. Tucker Brooke, which may be found in almost any library. In Act II, Scene IV, there is a famous speech written by a man who believed in the divine right of kings. He believed that Religion was the chief support of a king, and that the most effective way of holding the attention of a mob was by question and answer.

In the time of Henry VIII Thomas Moore quelled a rebellion in London, for which he was raised to the title of Sir Thomas Moore. Taking for his text the Latin version of Psalm LXXXII, 6 and 7, he preached religion to the rebels, and told them that because they resisted the king's government they were in arms against God himself:

Moore Let me set up before your thoughts, good friends,
On supposition; which if you will mark,
You shall perceive how horrible a shape
Your innovation bears: first, 'tis a sin
Which oft th'apostle did forewarn us of,
Urging obedience to authority;*
And 'twere no error if I told you all,
You were in arms 'gainst your God himself.

Rebels Marry, God forbid that!

Moore Nay, certainly you are;
For to the King God hath his office LENT,
Of dread, of justice, power and command.
Hath bid him rule and will'd you to obey;
And to add ampler majesty to this,
He hath not only LENT the King his FIGURE,
His throne and sword, but GIVEN him his own name,
Calls him a god on earth.

(II, 4, 121).

Bacon *"A King is a mortal God on earth unto whom the living God hath LENT his own name as a great honour; but withal told him he should die like a man, lest he should be proud and flatter himself that God hath with his name IMPARTED unto him his nature also."* (*Essay of a King*).

*Obey then that have the rule over you, and submit yourselves; for they watch for your souls (*Hebrews*, XIII, 17). See also *Romans*, XIII, 1.

In the last three lines of Moore's speech we have 'lent,' 'given,' and 'a God on earth' ; and in Bacon we have 'a God on earth,' 'lent' and 'imparted unto' ; and 'given' and 'imparted unto' are all one.

Bacon — *"Kings are stiled Gods upon earth, not absolute, but Dixi Dii estis, and the next words are, sed moriemini sicut homines; they shall die like men."* (*Life*, VI, p. 15).

Latin Bible — "Ego dixi Dii estis . . . vos autem sicut homines moriemini et sicut unus de principibus cadetis." (Ps. LXXXII, 6 and 7,).*

(I have said, ye are gods . . . But ye shall die like men, and fall like one of the princes).

Shak. — As regards "those mysteries which heaven will not have earth to know." (*Coriol.*, IV, 2, 35).

Bacon — *"We ought not to attempt to draw down or to submit the mysteries of God to our reason."* (*Adv.*, II, 6, 1).

For

Nashe — *"The secrets of God must not be searched into."* (Vol. II, p. 218).

Moore — And if God "hath lent the King his figure" (Moore's speech), then the King must be "the figure of God's majesty."

And if *"the secrets of God must not be searched into,"* neither must the secrets of "the figure of God's majesty" (the King) nor of "him that God himself installs" (The King).

Nashe — For *"Kings are Gods on earth their actions must not be sounded by their subjects."* (Vol. II, p. 218).

And Shakespeare must have thought the same when he wrote,

And shall the figure of God's majesty (Richard II)
Be judged by subject? (*R2*, IV, 1, 125).

In a letter to King James, Bacon calls him *"God's lieutenant on earth"* (*Life*, V, p. 249), and in another place he says,

Bacon — *"All precepts concerning Kings are in effect comprehended in those two remembrances, 'Memento quod es homo' ; and 'Memento quod es Deus,' or 'Vice Dei.'"* (*Essay* XIX).

(Remember that thou art a man; and remember that thou are a God, or vice-God).

Bacon — And *"To resist* (or rise against) *God's vice-Gods* (*Dei vices*) . . . *is like making war on God himself"* (*Theomachia quaedam—Works*, I, p. 692).

*In the 1669 Latin Bible, the quotation is in Psalm LXXXI.

Moore What do you then,
Rising 'gainst him that God himself installs,
But rise 'gainst God?* (II, 4, 128).

Therefore,

Moore 'Twere no error if I told you all,
You were in arms 'gainst your God himself.
(*Ib.*, II, 4, 118).
Quod erat demonstrandum.

Come now for a moment to *Measure for Measure*.

When Moore quelled the London rebellion Henry VIII was the man of absolute power and place here in England; and, in *Measure for Measure*, the duke was the man of "absolute power and place here in Vienna," and when he delivered over to Lord Angelo "my absolute power and place" he asked Escalus,

What FIGURE of us think you he will bear?
For you must know, we have with special soul
Elected him our absence to supply,
LENT him our terror, dress'd him in our love,
And GIVEN his deputation all the organs
Of our own power, what think you of it?

Escalus If any in Vienna be of worth
To undergo such ample grace and honour,
It is Lord Angelo.

The question "what figure of us think you he will bear?" implies that the duke had lent Angelo his figure, as in Moore's speech:

And, to add ampler majesty to this,
He hath not only lent the King his figure.

And in place of "Lent him our terror," Moore says, "To the King God hath his office lent, of dread," etc. And "dread" and "terror" are all one. And in place of Moore's "given him his own name, calls him a God on earth," the Duke says, "Given his deputation all the organs of our own power," such as "his throne and sword" (of justice) and made him equal to a King who is "*a mortal God on earth*"; for as Henry VIII was the supreme equity judge in his time, so was Angelo in his. And of those words "ample grace and honour" used by Escalus in his reply; "ample" brings us back to Moore's "ampler majesty to this"; and "honour" brings us back to Bacon's

"*Lent him his own name as a great honour.*"
(*Essay of a King*);

ample to ampler, and honour to honour.

"Dress'd him in our love":—

Addressing the judges in the Star Chamber, 1617, Bacon dressed them in his love, where he says, "*Do good to the people, love them and give them justice.*" (*Life*, VI, p. 211).

*"The powers that be are ordained by God." (*Romans*, XIII, 1).

The duke (a judge) addressing Angelo (another judge), says,

Mortality and mercy in Vienna
Live in thy tongue and heart.
(*Meas.*, I, 1, 45).

And although

We have strict statutes and most biting laws
The needful bits and curbs to HEADSTRONG steeds.
(*Meas.*, I, 3, 20).

Bacon "*Nevertheless I would not have you HEAD-STRONG but heart-strong.*" (*Life*, VI, p. 201).

For the rest see BACONIANA (April, 1941, p. 175).

Bacon "*He* (the King) *must make Religion the rule of government. . . . And the King that holds not Religion the best reason of State, is void of all piety and justice the supporters of a King.*"
(*Essay of a King*).

Moore's speech is based upon the supposition that Religion is the chief support of a King. He uses Religion to quell the rebels, and puts his own interpretation on the Scripture where he says, "Calls him a god on earth," so that he can put this further question to them, and tell them how to make amends:—

Moore What do you to your souls
In doing this? O, desperate as you are,
Wash your foul minds with tears, and those same hands
That you like rebels lift against the peace,
Lift up for peace, and your unreverent knees,
Make them your feet to kneel to be forgiven!
(II, 4, 131).

Where do we find something like this in Shakespeare? Surely in the Jack Cade rebellion, where Lord Say, like Sir Thomas Moore, puts a question to the rebels, makes use of religion and shows a similar regard for their souls:—

Shak. If when you make your prayers,
God should be so obdurate as yourselves,
How would it fare with your departed souls?
And therefore yet relent. (*2H6*, IV, 7, 121).

Similarly in *Measure for Measure*:—

How would you be,
If He, which is the top of judgment, should
But judge you as you are? O, think on that;
And mercy then will breathe within your lips,
Like man new made. (II, 2, 75).

Why, all the souls that were were forfeit once.
(*Ib.*, II, 2, 73).

And where do we find a woman making her knees her feet? Surely in Richard II, where the Duchess of York, pleading for Rutland's life, says to King Henry IV,

For ever will I walk upon my knees.
(*R2*, V, 3, 93).

Bacon "*He* (the King) *must always resemble him whose great name he beareth, and that in manifesting the sweet influence of his mercy.*" (*Essay of a King*).

For

Shak. "Sweet mercy is nobility's true badge."
(*Titus*, I, 1, 119).
It is enthroned in the hearts of kings,
It is an attribute of God himself;
And earthly power (the King's) doth then show likest God's
When mercy seasons justice.
(*Mer. of Ven.*, IV, 1, 194).

Bacon "*And justice and mercy are the true supporters of his royal throne.*" (*Life*, VI, p. 37).

Moore Say now the King,
As he is clement, if the offender mourn.
(II, 4, 144).

Did not Rutland, the traitor, kneel before King Henry IV and mourn for his misdeeds? And did not the King use his earthly power when it shows likest God's, by saying, 'I pardon him as God shall pardon me'? (*R2*, V, 3, 131). And was this not the reason why the Duchess of York said to the King,

"A God on earth thou art"? (*R2*, V, 3, 137).

But Moore is not thinking of Henry IV, but of Henry VIII, so we must give another example.

Bacon "*If the heads of the tribes can be taken off, and the misled multitude will see the errors they wandered in, and return to their obedience, an extent of mercy is both honourable and profitable.*" (*Life*, VI, p. 46).

In the London rebellion was not Lincoln, the head of the rebel tribe, taken off? And did not the "*misled multitude*" see the errors they wandered in, and return to their obedience? And did not the King (Henry VIII) show clemency to the offenders because they mourned for their misdeeds?

And

Shak. Who by repentance is not satisfied
Is nor of heaven nor earth, for these are pleased.
By penitence the Eternal's wrath's appeased.
(*T.G. Verona*, V, 4, 79).

On the other hand

Bacon *"No virtue is so often delinquent as clemency."* (*Exempla Antitetorum*).

Shak. because, "Nothing emboldens sin so much as mercy." (*Timon*, III, 5, 3).

Shak. For we bid this be done,
When evil deeds have their permissive pass
And not the punishment. (*Meas.*, I, 3, 37).

Bacon Therefore, although the King *"must always resemble him whose great name he beareth, and that in manifesting the sweet influence of his mercy,"* yet *"so in this not to suffer a man of death to live."* (*Essay of a King*).

Bacon *"Mercy in such a case in a king is a true cruelty."* (*Life*, VI, p. 46).

Bacon *"Solomon saith 'That the mercies of the wicked are cruel' ; such is the sparing to use the sword of justice upon wicked and guilty men."* (*De Aug.*, VIII, II, parabola 14).

Shak. For sparing justice feeds iniquity. (*Lucrece*, 1687).

Moreover,

Bacon *"Mercy of this kind is more cruel than cruelty itself; for cruelty affects but particular persons* (such as the murderer or traitor), *whereas impunity to crime arms and lets loose the whole army of evil doers and drives them upon the innocent."* (*De Aug.*, VIII, II, parabola 14).

In *Measure for Measure* the penalty for Claudio's offence was death, therefore he was what Bacon calls *"a man of death"* and when Isabel asked the supreme equity judge to show some pity, which is the mother of mercy, his reply was exactly Bacon's, and the same argument is used again and again both in *Measure for Measure* and *Richard II* (see BACONIANA, July, 1941, p. 233).

Moore Imagine that . . you sit as KINGS in your DESIRES. (II, 4, 93 and 97).

Bacon First, let me tell you, *"It is a miserble state of minds to have few things to DESIRE and many to fear, which is commonly the case with KINGS."* (*Ess.* XIX, and *Ex. Antithetorum*).

Moore What had you got? I'll tell you: you had taught
How insolence and strong hand should prevail. (II, 4, 99).

How

Shak. Strength should be lord of imbecility. (*Troilus*, I, 3, 114).

How

Shak. Force should be right; or rather, right and wrong . . .
Should lose their names, and so should justice too.
Then everything includes itself in power,
Power into will, will into appetite,
And appetite an universal wolf.
(*Ib.*, I, 3, 115).

And

Bacon "*It is owing to justice that man to man is a God and not a wolf.*"
(*Exempla Antitetorum*, *De Aug.*, VI, III).

But

Bacon "*when once the court goes on the side of injustice the law becomes a public robber and one man simply a wolf to another.*" (*De Aug.*, VIII, II, parabola XXV).

Because

Shak. Thieves for their robbery have authority
When judges steal themselves.
(*Meas.*, II, 2, 176).

And

Bacon "*To depart from the letter of the law makes a judge a legislator, and to have all things dependent on his will.*"
(*Ex. Antitetorum*).

Shak. Bidding the law make court'sy to his will;
Hooking both right and wrong to the appetite.
(*Meas.*, II, 4, 175).

Bacon "*Princes, like celestial bodies, have much veneration, but NO REST.*" (*Ex. Antitetorum*—1623).

And

Bacon "*as he* (the King) *is of the greatest power, so he is subject to the greatest CARES.*" (*Essay of a King*, 1642).

Shak. They often feel a world of RESTLESS CARES.
(*R3*, I, 4, 80).

So it will be with you when "you sit as Kings in your desires," for as was said:

Moore You had taught
How insolence and strong hand should prevail,
How order should be quell'd; and by this pattern
Not one of you should live an aged man,
For other ruffians, as their fancies wrought,
With self same hand, self reasons and self right,
Would shark on you, and men like ravenous fishes
Would feed on one another.* (II, 4, 99).

Doll. Before God, that's as true as the Gospel.
For, with what measure we mete it shall be measured to us again).

*Compare with *Pericles* (II, 1), "Master, I marvel how the fishes live in the sea. Why, as men do a-land,—the great ones eat up the little ones."

The last line in Moore's speech occurs again in Coriolanus:—

> You cry against the noble senate, who,
> Under the gods, keep you in awe, which else
> Would feed on one another. (I, 1, 190).

Bacon "*One man simply a wolf to another.*" (*De Aug.*, VIII, II, parabola 25).

These sayings: "Appetite an universal wolf," "Feed on one another" and "One man simply a wolf to another," probably come from Erasmus (*Adag.*, I, 1, 70); and they all come in the plays, and in Bacon, in cases of injustice following upon insubordination.

Moore You'll put down STRANGERS
Kill them, cut their throats, possess their houses,
And lead the majesty of law in liam (leash),
To slip him like a hound. (II, 4, 141).

Let me remind you of your catechism and your duty towards your neighbour. If you put yourselves in the position of the strangers,

> Why, you must needs be STRANGERS: would you be pleased
> To find a nation of such barbarous temper,
> That breaking out in hideous violence,
> Would not afford you an abode on earth,
> Whet their detested knives against your throats,
> Spurn you like dogs, and like as if that God
> Owned not nor made not you, nor that the elements
> Were not all appropriate to your comforts,
> But charter'd unto them, What would you think
> To be thus used? This is the STRANGERS case,
> And this your mountainish inhumanity.
> (II, 4, 152).

Rebels Faith, a says true: let's do as we may be done by; (II, 4, 163).

For my duty towards my neighbour is "to do unto all men as I would they should do unto me." (*Catechism*).

Bacon "*Never any state was, in this point, so open to receive STRANGERS into their body as were the Romans; therefore it sorted with them accordingly, for they grew to the greatest monarchy. Their manner was to grant naturalisation* (*which they called "jus civitatis"*—the right of citizenship), *and to grant it in the highest degree.*" (*Essay* XXIX—1625).

The London rebels knew little and cared less about "jus civitatis." They were bent upon revenge and getting rid of the STRANGERS, whom they thought were the cause of their "*GRIEFS and DISCONTENTS*," which Bacon, in his MS. "Essay of Seditions" (2 pages), and which was not published in his lifetime, says are the cause of seditions. In the play we are dealing with we see

1. This flux of DISCONTENT. (II, 3, 40).
2. I do not like this frowning vulgar brow:

Moore My searching eye did never entertain
A more distracted countenance of GRIEF.
(I, 3, 4).

Shak. Dissemble all your GRIEFS and DISCONTENTS.
(*Titus*, I, 1, 443).

But you must

Shak. Know that our GRIEFS are risen to the top,
And now at length they overflow their banks.
(*Pericles*, II, 4, 24).

And when griefs begin to overflow their banks we may look for quarrelling with obedience.
(*Bacon* and *Tacitus*; see BACONIANA, Oct. 1940, p. 66).

Shak. Our discontented counties do revolt,
Our people quarrel with obedience.
(*K. John*, V, 1, 7).

And

Moore Whiles they are o'er the bank of their obedience,
Thus will they bear down all things. (II, 4, 54).

Bacon For although "*revenge is a kind of wild justice*," yet "*the fear of private revenge is useful, for laws are often asleep*." (*Ex. Antithetorum*).

Therefore,

Moore Since justice keeps not them in greater awe,
We'll be ourselves rough ministers at law.
(II, 2, 33).

"*The fear of private revenge*" had great effect in the Play of Sir Thomas Moore; for when the rebels came to "drag the STRANGERS into Moorfields and there bombast them" (II, 2, 48), they were "all fled." (II, 2, 78).

"Frowning vulgar brow" and "countenance of grief" may be compared with "Brow of woe" in *Hamlet* and "Looked he frowningly?"—"A countenance more in sorrow than in anger." (*Ib.*)

Bacon "Light displeasure causes . . . frowning and knitting of the brows." (*Syl. Syl.*, §. 717—1627).

And "my searching eye" (*Moore*) may be compared with "mine own searching eyes" (*Troilus*, IV, 5, 161) and "The searching eye of heaven." (*R2*, III, 2, 37).

The author of Moore's speech knew well enough that the STRANGERS were the true cause of the rebels' "GRIEFS and DISCONTENTS," and had nothing whatever to do with INNOVATION in religion; so that bringing in Psalm LXXXII and St. Paul's Epistles to the Hebrews and to the Romans was but a subtle piece of craftiness; and therefore, in the following quotation, I would substitute "craftiest" for "worthiest."

Moore Now shall you view . . .
The worthiest counsellor that tends our state.
That study is the general WATCH of England;
In it the prince's safety, and the peace . . are forged.
(III, 2, 156).

Bacon *"You are as a continual sentinel, always to stand upon your WATCH and give him* (the King) *true intelligence."*
(*Life*, VI, p. 15).

Bacon *"If you conceal the truth of those things from him, which concern his justice or his honour . . you are as dangerous a traitor to his state as he that riseth in arms against him."* (*Ib.*).

Moore Men of your place and greatness are to blame,
in that his majesty
Is not informed of this abuse. (I, 3, 65).

Shak. O place and greatness! (*Meas.*, IV, 1, 60).

Bacon *"The King himself is above the reach of his people, but cannot be above their censures."*
(*Life*, VI, p. 14).

Shak. No might nor greatness in mortality
Can censure 'scape.
What King so strong
Can tie the gall up in the slanderous tongue?
(*Meas.*, III, 2, 196).

Moore This is strange,
You, being a man so settled in assurance,
Will fall in that which you condemn in other.
(I, 2, 102).

Angelo was a man so settled in assurance, yet he fell in that which he condemned in Claudio (*Meas.*).

Bacon *"Order and decent ceremonies in the church are not only comely but commendable, but then there must be great care taken not to introduce INNOVATIONS. They will QUICKLY prove SCANDALOUS."*
(*Life*, VI, p. 32).

And

Shak. Will breed a SCANDAL in your royal state,
And set your kingdom QUICKLY in an uproar.
(*Oldcastle*, I, 2, 84).

What was the cause of the uproar in France (1572)? and again in England at the time of the powder plot (1605)? Surely it was caused by INNOVATION in religion.

Bacon and the author of Moore's speech lived in these times, and must have been deeply affected by the horror of them. What wonder then that Moore should say to the rebels:

Moore If you will MARK,
You shall perceive how horrible a shape
Your INNOVATION bears?

Bacon But "*besides the Roman Catholics, there are a generation of sectaries, the Anabaptists, Brownists, Familists, Scripturists, and many other of that kind.*"
(*Life*, VI, p. 32).

Bacon "*The true Protestant religion is settled in the golden mean; the enemies unto her are the extremes on either hand.*" (*Ib.*).

Bacon "*Lucretius the poet, when he beheld the act of Agamemnon, that could endure the sacrificing of his own daughter, exclaimed:*

"*Tantum religio potuit suadare malorum.*"
(*Lucr.*, I, 102).
(To such horrible deeds could religion incite).

What would he have said, if he had known of the massacre in France, or the powder treason of England? He would have been seven times more epicure and atheist than he was; for as the temporal sword is to be drawn with great circumspection in cases of religion, so it is a thing monstrous to put it into the hands of the common people; let that be left to the Anabaptists, and other FURIES." (*Essay* III).

And

Shak. What inconvenience may proceed hereof,
Both to the King and to the commonwealth,
May easily be discerned, when like a FRENZY
This INNOVATION shall possess their minds.
(*Oldcastle*, I, 2, 11).

It is probable that no man in England in the time of Elizabeth and James had a greater horror of innovation in religion than Bacon:—

Bacon "*If any attempt be made to alter the discipline of our church . . . I desire you before any attempt be made of an INNOVATION . . . that you will first read over that wise and weighty PROCLAMATION, which himself penned, and caused to be published in the first year of his reign, and is prefixed in print before the Book of Common Prayer . . . in which you will find so prudent, so weighty reasons not to hearken to INNOVATIONS, as will fully satisfy you that it is dangerous to give the least ear to such INNOVATORS, but it is desperate to be misled by them.*" (*Life*, VI, p. 18).

Moore O, desperate as you are,
Wash your foul minds with tears!
(II, 4, 131).

Why desperate? Because they had been "misled" by the two chief "INNOVATORS" (John Lincoln and George Betts) and were in a desperate position with the government.

Bacon "*But to settle your judgment, MARK but the admonition of the wisest of men, King Solomon, Prov. 24, 21. My son fear God and the King and meddle not with those who are given to change.*" (*Life*, VI, p. 18);

and what is change but INNOVATION?

And as religion is "*the rule of government*" (*Essay of a King*) "*it is most dangerous in a state to give ear to the least ALTERATION of Government.*" (*Life*, VI, p. 31).

In Bacon's MS. Essay of Sedition, which was not printed before 1638, he names the four pillars of government, and religion comes first,—*Religion, Justice, Councell and Treasure*; and in the first printed edition in England, 1625, he says, "*The causes and motives of seditions are, INNOVATION in religion* (as in Moore's speech), *Taxes, alteration of laws and customs . . . STRANGERS* (as in Moore's speech), *dearths, disbanded soldiers*, etc." (*Essay* XV).

Bacon "*To authorise conspiracies and rebellions; to put the sword into the people's hand, and the like, tending to the subversion of all government, which is the ordinance of God.*" (*Essay* III).

Bible For "the powers that be are ordained of God." (*Romans*, XIII, 1).

Moore For to the King hath his office lent
Of dread, of justice, power and command,
Hath bid him rule, and will'd you to obey.

Bible "Obey them that have the rule over you, and submit yourselves: for they watch for your souls." (*Hebrews*, XIII, 17).

Moore "What do you to your souls
In doing this?"
i.e., "rising 'gainst him that God himself installs," which is the higher power.

Bible "Let every soul be subject unto the higher powers. For there is no power but of God." (*Romans*, XIII, 1).

Bible "Whosoever, therefore resisteth the power, resisteth the ordinance of God." (*Romans*, XIII, 2).

Bacon And "*To resist God's representative*" (whom "God himself installs") . . . *is like making war on God himself.*" (*Antitheta*).

Moore Therefore
" 'Twere no error if I told you all,
You were in arms against your God himself."

The PROCLAMATION, mentioned by Bacon, was penned by a King; but

Moore "As mutinies are incident;
Who will obey a traitor?"
(or "a traitorous INNOVATOR"—*Coriol.*, III, 1, 175)?
Or how can well that PROCLAMATION sound,
When there is no addition but a rebel
To QUALIFY a rebel? (II, 4, 137).

"Sound" did you say? Then it must have been read aloud, and so it was. (*Moore*, I, 1, 136).

Shak. Did you hear the PROCLAMATION? I do confess much of the hearing of it, but little of the MARKING of it. (*L.L.L.*, I, 1, 286).

Bacon MARK but the admonition of . . . King Solomon

Shak. MARK what Jacob did. (*Merch.*, I, 3, 78).

Moore If you will MARK
You shall perceive, etc.

As to the word "qualify" (*Moore*):—

Shak. Is your blood
So madly hot that no discourse of reason,
Nor fear of bad success in a bad cause,
Can qualify the same. (*Troilus*, II, 2, 115).

Shak. "I have drunk but one cup to-night, and that was craftily qualified too, and behold what INNOVATION it makes here." (*Oth.*, II, 3, 40).

Iago probably filled this "cup of ALTERATION with divers liquors." (2 *H4*, III, 1, 52).

As we have seen above, "innovation," "mark" and "proclamation" occur in a single paragraph in Bacon, and they occur again in Moore's famous speech, and both men are dealing with the same subject.

Some may think it strange that Moore should use the word "innovation" to these "simple men" (II, 3, 43); these "silly men" (II, 3, 46), who would not understand it. It means "change" or "alteration," as it does in Bacon and in Shakespeare.

Advice in case of foreign invasion, or home rebellion:—

Bacon "*He* (the King) *must make choice of the ablest and most expert Commanders to conduct and manage the war, either against a foreign invasion, or home rebellion; they must not be persons young and giddy, which dare not only to fight, but also to swear, and drink, and do worse.* Such men are neither fit to govern others, nor able to govern themselves.*" (*Life*, VI, pp. 46-7).

Moore You that have voice and credit with the number,
Command them to a stillness. (II, 4, 69).

Lincoln A plague on them, they will not hold their peace; the devil cannot rule them.

Moore Then what a rough and riotous charge have you
To lead those that the devil cannot rule?

**Cassio.* "Drunk? and speak parrot? and squabble? swagger? swear?" Cassio being drunk, and therefore giddy, and not "fit to govern" others or himself is dismissed from office. (*Oth.*, II, 3, 281).

Bacon "Such men are neither fit to govern others, nor able to govern themselves."

Lincoln's mutineers were "young and giddy" apprentices, and "*it is very expedient that they have some light toys to busy their heads withal.*" (*Nashe*, II, p. 88). "Therefore my Harry be it thy course to busy giddy minds with foreign quarrels." (*2H4*, IV, 5, 213); "*Nam si foras hostem non habent, domi inventient. If they have no service abroad, they will make mutinies at home.*" (*Nashe*, II, p. 87).

To return once more to Bacon's "*Essay of a King*," first published in 1642:

Bacon "*As he* (the King) *is of the greatest power, so he is subject to the greatest cares, made a servant of his people, or else he were without a calling at all.*" (*Essay of a King*).

Bacon "*Men in great place are thrice servants.*" (*Essay* XI).

Bible "Render therefore to all their dues: tribute to whom tribute is due; custom to whom custom; fear to whom fear; honour to whom honour." (*Romans*, XIII, 6).

Bacon "*He then that honoureth him* (the King) *not, is next an atheist, wanting the fear of God in his heart.*" (*Essay of a King*).

Now, what is this but a repetition of Moore? And it can only be true provided we believe that a King is "the figure of God's Majesty" (*Shak.*) whom "God himself installs" (*Moore's* speech); then, if

Bacon "*To resist God's representative . . . is like making war on God himself,*"

so likewise, to dishonour God's representative is like dishonouring God himself, which, I imagine, is what an atheist does.

As to "fear to whom fear":—

Bacon "My son fear God and the King." (*Life*, VI, p. 18, and *Prov.* XXIV, 21).

It is my habit, in comparing the minds of Bacon and the reputed authors of the plays, to select passages from Bacon which never saw the light before the plays of the First Folio were in the hands of the printers, and in these pages there are only three quotations from Bacon which were printed before the 13th of October, 1623, and the reader may draw his own conclusions as to the authorship of Moore's speech. Certainly there is much of Shakespeare in it, but far more of Bacon; but the most important thing to bear in mind is that Bacon and the author of Moore's speech drew upon exactly the same verses in the Bible, both in the Old Testament and the New. Bacon's use of Psalm LXXXII was not printed before 1661, and none of his *Exempla Antithetorum* was printed before the 13th of October, 1623. His *Essay of a King* was first printed in 1642. My own edition is dated 1648.

THE SEVENTH "SIGNATURE."

IN the *Notes* (BACONIANA, July, 1943), we mentioned the discovery, reported in *The Times Literary Supplement* of 1st May, of what was proclaimed to be a new signature of Shakespeare on the title-page of Lambarde's *Archaionomia* in the Folger Shakespeare Memorial Library, Washington. I sent a reply to the Editor, but it did not appear. Perhaps it was considered that such a nonentity as myself had no right to criticise the Folger Library experts. It was not, however, until August 24th, in *The Daily Telegraph and Morning Post*, that I saw a reproduction of the "signature." The heading boldly announced:

SHAKESPEARE SIGNATURE.
CHANCE DISCOVERY MADE IN U.S.

The "signature" is Wm. Shakspere, and resembles that on the Blackfriars mortgage deed, of which a good reproduction occurs in Sir Sidney Lee's *Life of Shakespeare*, and in other illustrated Shakespearean biographies. It does not bear comparison with any other of the six signatures which, as everybody knows, bear no resemblance with one another. We were told that "experts of the United States Archives then subjected the signature to exhaustive microscopic tests, chemical, photographic and other tests. After several months they could discover no evidence that it was not a genuine signature of Shakespeare." All this is very high-sounding and enough to make anybody but an expert tremble and keep silent. But there was an obvious "fly in the ointment" and if all was not well on one point, the rest might be affected. The starting point, in my opinion, was the very nature of the book itself, but the letter I sent to the *Daily Telegraph*, and which appeared on August 26th, sets out my line of argument:

THE "DAILY TELEGRAPH" REPORT:

DAILY TELEGRAPH REPORTER.

The accidental discovery of a signature of Shakespeare on the title leaf of a badly damaged book sold in a London auction room is announced by Dr. J. Quincy Adams, Director of the Folger Shakespeare Memorial Library, Washington. Only six specimens were previously known.

Among the unspecified volumes accompanying a book which the library bought at Sotheby's in 1938 was a copy of Lambarde's Arkaionomia, dated 1568.

Inside the front vellum cover was written the seemingly irrelevant note: "Mr. Wm. Shakespeare lived at Number 1, Little Crown Street, Westminster, N.B. near Dorset Steps, St. James Park."

IRONED TITLE LEAF.

This was interesting, writes Dr. Adams in the John Ryland's Library bulletin, as there was no previous record of Shakespeare having lodged in Westminster. Efforts to discover the reason for the note failed, and it was dismissed as curious, but without significance.

The Library binder was then instructed to iron out the crumpled title leaf

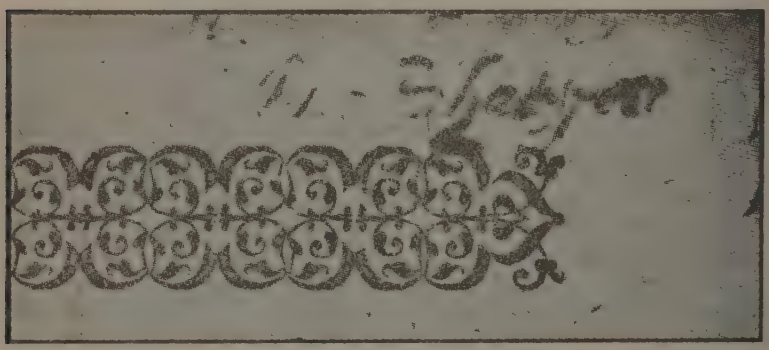
before depositing the volume in the stacks. When doing so he revealed the signature "Wm. Shakspere," which had before been concealed by numerous tiny wrinkles caused by water.

The binder called attention to the signature, which was scrutinised under ultra-violet and infra-red light. It was also compared with the other six known signatures of Shakespeare. Everything pointed to its being a genuine signature of the poet.

EXHAUSTIVE TESTS.

Experts of the United States Archives then subjected the signature to exhaustive microscopic, chemical, photographic and other tests. After several months they reported that, after applying all known tests, they could discover no evidence that it was not a genuine signature of Shakespeare.

"It would be a pleasant guess that Lambarde presented the volume to Shakespeare, who was familiar with his Eirenarcha," Dr. Adams comments.



The new Shakespeare signature.

Of the "signature," the Director of the Folger Library (Prof. J. Quincy Adams) makes the astonishing claim that "no one jotting down Shakespeare's (*sic*) name on the title-page, at a date before 1800, could, by accident, have made it resemble so closely the dramatist's signature." We need scarcely point out that no two of the six Shakspere signatures are alike, and nobody would even suggest that it was made to resemble the Blackfriars mortgage-deed signature "by accident." That signature served for Ireland's early model, though he departed from it later when he found the ease with which his forgeries were accepted. The only other resemblance is with the "Shakspere" of the admitted forged signature on the British Museum's copy of Florio's *Montaigne*.

THE REPLY:

SHAKESPEAREAN "SIGNATURES."

Some Notorious Forgeries.

To the Editor of *The Daily Telegraph*.

Sir—The copy of Lambarde's Archaionomia (1568)—a book of Anglo-Saxon laws printed in Anglo-Saxon characters with translations into Latin—in which an alleged signature of Shakespeare has been found at the Folger Library, Washington, was formerly in my possession. I gave two or three shillings for it about 25 years ago in Forest Hill.

I lent it to the late Mr. W. T. Smedley, who was a well-known collector of

Elizabethan and Jacobean books. It was never returned to me, and the book had passed out of my memory until I saw the reference to the note written inside the much warped vellum cover: "Mr. William Shakespere lived at Number 1, Little Crown Street, Westminster, N.B., near Dorset Steps." There was no mention of St. James's Park as far as I remember.

Knowing that houses were not numbered until well into the 18th century and, furthermore, that the handwriting, spelling and ink were at least 100 years after Shakespeare's period, I attached no importance to what seemed another of the numerous forgeries of men like Jordan and Ireland, who specialised in such "signatures."

The most probable forger of the "signature" is William Ireland, who published his Confessions in 1805. As Sir Sydney Lee pointed out, he inserted such "signatures" on the title-pages of many 16th-century books and added notes in the margins. He adds: "Ireland's forged signatures and marginalia have frequently been mistaken for genuine autographs of Shakespeare."

Ireland used the signature on the mortgage deed of the Blackfriars house as reproduced in Steevens's edition of Shakespeare published in 1777. Steevens was also a Shakespearean forger. Compare the "new signature" with the Blackfriars deed and it will be obvious that it is copied from that, and that one alone.

I am afraid that the director of the Folger Shakespeare Memorial Library may have been deceived. He should first of all have asked himself of what possible use such a book could have been to the player.

Yours, &c.,

Cheam. R. L. EAGLE.

***In his account of the discovery—necessarily condensed in our report—Dr. Adams minutely examines the possibility of forgery. He quotes the report of Dr. Giles E. Dawson, the Folger Libraries Palaeographer and Curator of Manuscripts, who stated:

. . . If the signature and the statement are fabrications of the early 19th century, then the forger did his work with such skill and cleverness as to make Ireland and every other known forger of the period appear by contrast the most ignorant of botchers. . . . Indeed, it is difficult to see how this signature could be a forgery in any period."

The editorial footnote called for some further comment, and duly appeared on August 28th:

SHAKESPEARE'S HAND

To the Editor of *The Daily Telegraph*.

Sir—With regard to the footnote to my letter on the Shakspere signature, presumably Dr. Giles Dawson, of the Folger Library, being an American, was not aware that the numbering of houses in London did not become established until the end of the 18th century. Had he been informed to this effect, he would not have maintained that the statement written in the copy of Lambarde's *Archaionomia* (1568) reading "Mr. Wm. Shakespere lived at No. 1, Little Crown Street, Westminster, N.B., near Dorset Steps," could be no other than a fabrication. Incidentally, I am under the impression that Little Crown Street and Dorset Steps were in Blackfriars, but being outside the City boundaries, may have been included in Westminster.

William Ireland was at the zenith of his forgeries between 1790 and 1800. He was skilful enough to deceive the experts of his time, and he is still capable of causing some temporary excitement with them.

The statement, at least, must be dismissed. And as it was made with the obvious intention of supporting the "signature," and probably written by the forger himself, it would seem that this also must be considered valueless.

Yours, &c.,

Cheam. R. L EAGLE.

We applaud the public spirit and desire for truth on the part of *The Daily Telegraph*. If a halt had not been called immediately the whole press of the country would have followed, and the "signature" would have found its way unchallenged into future editions of the "Life of Shakespeare." Indeed, so eager are our authorities to adopt it that Professor J. Dover Wilson could not even wait for a sight of it. Following on the first report in *The Times Literary Supplement* (which would not publish my comments) he gushed forth in the columns of *The Edinburgh Evening News* of 5th June, under the heading:

"TREASURE IN AN OLD BOOK."

He reproduced two of the familiar six signatures, neither of which, as it now turns out, bears the slightest resemblance to the new discovery. The fact that the discovery was made in a book of Anglo-Saxon laws, printed in Anglo-Saxon and translated into Latin, does not appear to worry the Professor. He calls it "the first of Shakespeare's library to come to light," and with bare-faced effrontery remarks, "There is a nut for our Baconians, Oxfordians and the other lesser breeds without the law, to crack!"

The player is now granted "a library," and this is the first book bearing a "signature" which is, at present, considered authentic. It must have been a specially treasured book since he is said to have written his name in it, which was apparently exceptional, if not unique. And this particular book could not possibly appeal to anybody but a deep student of ancient law who was, in addition, a Latin scholar.

We cheerfully return the nut to the Professor!

Later on, in the article, he begins to hesitate, and somewhat apologetically says, "we are not, of course, to jump to the conclusion that the rest of Shakespeare's library was as learned as this." If this "signature" and his London address are to be accepted by the orthodox, then the "Life of Shakespeare" will have to be reconsidered and re-edited. He is no longer the mere commercial man of the theatre, but the law student to whom Latin presented no hindrance to his appreciation. Indeed, the Professor hints at the coming change with commendable and unblushing frankness:

"And if the people who write the so-called 'Lives' of Shakespeare, imaginative creations largely composed of conjecture—I have written one myself, so that I know all about them—had gone on guessing till Doomsday, they could never have come near the truth."

And what is this "truth?" That, so the Professor declared, we now have "a book from Shakespeare's *study*" with his signature and address, the words not, of course, in the same hand as the signature but, nevertheless, of the 17th century or earlier, as is shown by the character of the writing and by the fact that, as the American authorities remark, Little Crown Street seems to have disappeared before the year 1700."

So W.S. lived at No. 1, in a street which disappeared long before the idea of numbering houses had struck the mind of man, and this address, "as shown by the character of the writing," also anticipated by more than half a century the adoption of numbering for houses!

We leave this mess for the Folger Library experts and Prof. J. Dover Wilson to clear up as best they can. It is entirely of their making. Meantime our faith in "experts"—never one of complete trust and confidence—has shrunk to an even smaller measure.

It is significant that the book in which the "signature" was found is a law-book, because Ireland was working at a lawyer's office near the Temple, when he began his forgeries in 1794. He was left alone in the office with plenty of time on his hands, and frequently wandered around the book-shops and book-stalls, which abounded in that district, picking up any Elizabethan book convenient for a "signature" of Shakspere. The lawyers lived around the Temple, and there were many Elizabethan law books and documents in their offices which they cleared from time to time. Several of these books found their way to the bookshops in the vicinity. Lambarde's book is one of that nature, and could have been picked up for a few pence. Ireland's first forged document was a lease which he drew up as between William Shakspere and John Heminge, and Michael and Elizabeth Fraser. He made the location of the house in Blackfriars, using an old parchment which he found in the office of his employer. He copied the headings, &c., from the Blackfriars mortgage deed, and also the signature of Shakspere which is one of the six often reproduced, and which had been discovered in 1768. Unfortunately, John Mair, in *The Fourth Forger*, published in 1938, does not give the wording of the forged lease.* If Ireland gave the location of the house as Little Crown Street it would be obvious that he also wrote the address in Lambarde's book in order to strengthen his forgery. As I pointed out in July BACONIANA, it was not until 1765 that an Act of Parliament was passed for the numbering of houses in place of the sign-boards and sign-posts which had become a nuisance and a general obstruction of the footways. Numbering of houses did not, however, become fully established until the closing years of the century. This can be substantiated without applying the marvels of science and the skill of paleographical experts. There never was a No. 1 Little Crown Street in Shakespeare's time, nor at any period during which this now forgotten street existed if, as stated by the defenders of the note, it had disappeared by the beginning of the 18th century. Furthermore, not even such a well advertised parade and display of human and scientific headlines can convert a forged signature into a genuine one. Common sense is triumphant in the end.

R. L. EAGLE.

*Mr. Mair was killed while flying.

THE SEARCH FOR THE MANUSCRIPTS.

By A. E. Loosley.

AS an appropriate sequel to my article on St. Albans and the claim made that Francis Bacon is deserving of more recognition and honour, may I describe in some detail work in which I have sought to produce evidence in support of the claim.

The object of the search was the discovery of the Shakespearean manuscripts. That was the original object, but as it developed the search began to include not only the manuscripts but also those in connection with the Authorised Version of the Bible and others of a more secret nature. Let it be said straightaway that the writer did not originate the search. That was commenced years earlier by the American barrister who chose to be known as "Oliver Lector." He was the author of the book "Letters from the Dead to the Dead," which deals largely with the work of Dutch and French emblem writers. The writer worked in conjunction with him for some years, and, after his death in 1935, carried on alone. During such association the writer was able to learn much from the gathered experience of many busy years and in the last year or two to render, one must hope, some useful assistance.

Oliver Lector made use very largely of what Bacon described as "inductive philosophy." By that one must understand a process of successive objection, rejection, and elimination, and thus arriving at a knowledge of something fairly well established and definite. Commencing in America as a young man, he arrived, by that process, in due course at St. Albans in his search for the MSS. of the Shakespearian plays. But he went still further, following the same method, helped very largely by clues in the plays themselves and in Bacon's acknowledged works, and also in books which he was known to have used.

Where Oliver Lector finally settled upon as the most likely place to look for the MSS. must, of necessity, remain for the present a secret. But the writer from his own personal experience, based on discoveries he has himself made on the site, is satisfied that such belief is justified. So many fingers point to it as a most suitable and probable safe hiding place for the manuscripts and other articles of value which Bacon decided should be preserved and in due course brought to light.

This site is on a hill with a base of solid rock. The very shape of the ground, like a key, is suggestive, and its contiguity to and at the same time separateness from a main thoroughfare make it all the more suitable for the purpose Bacon had in mind. On the top of the hill, nearly 200 feet above the roadway, Oliver Lector had made test excavations before the writer took any practical part in the work. One pit dug to a depth of 38 feet was clearly made-up ground, with solid rock beneath it. When the writer began his active interest in the work a pit was dug about 100 feet east of the one just mentioned. It was found that the soil, to a depth of 26½ feet, was also made-up ground, with definite markings, strata-like, showing where workmen had wheeled their barrows of soil, in successive layers, on to the rock

beneath. That rock depth was established to be 26½ feet as compared with the 38 feet where the first pit was situated. In order to establish the fact that there was either a gradual slope downwards or a sudden drop at some stage, a tunnel was dug along the rock face for close on 100 feet. Of course the tunnel had to be pit-propped all the way, as was the pit itself. The level remained practically unchanged, and it was finally established that there was the supposed sudden drop from about 26 feet to 38 feet.

On the way along the tunnel it was thought that we were not going just in the direction intended. A side tunnel was consequently cut on the south side, nearer to the roadway below. About 20 feet or so along that side tunnel a remarkable discovery was made. Two shaped stones, each about 2½ feet square, were found placed—definitely placed—alongside a rough rock wall. The lower one was facing east, and the upper one was in such a position that the right angle of the lower stone was midway along the face of the upper. Also on the upper stone was found an inverted "V" in relief—a definite pointer to "entrance." It was quite an exciting discovery. Working along the face of the rough rock wall, the workmen then had another find, an opening through the wall into a large and evidently very old chamber. Below it was subsequently found, by the writer in this case, a second big chamber. The remarkable point about these chambers is that the lower one and most of the upper one contained a very large quantity of rock chippings. A tunnel through the rock and leading out of the upper chamber, with chisel and claw tool markings clearly visible all along its 20 feet of length, was also filled with similar clunch rock chippings. The chambers and tunnel had evidently been discovered by some person who had used them as dumping grounds for waste material dug from another part of the site. The writer thought at once of the vault or receptacle believed to have been excavated by Bacon—and he still believes he was thinking on the right lines.

Continuing the tunnel past the "V" marked stone, progress was made for another 20 feet or so in a western direction. Close by that special stone was found a slight dip in the level, but thinking it ran in the wrong direction it was not followed up. That was a pity, as events turned out. Work had subsequently to be suspended for a time, and when it was resumed an opening was made on the side of the hill, with the object of avoiding another tunnel. The side of the previous workings was eventually broken into, not many feet from the marked stone already referred to. Most important of all, the drop in the level previously found was also reopened. It was found to have a smooth rock face and to lead in the direction hoped for, that towards the first trial pit 38 feet deep. Hopes again ran high for an early and successful completion of the search, with the discovery of an opening into a vault about halfway along the 11 feet high rock face. But, alas! the present great war broke out and upset all one's plans, and everything had to be left again.

There the problem is left—for the present—until the war is over and the writer is able to resume his search, and to make the great find.

The Authorised Version of the Bible.

The Authorised Version of the Bible, still regarded as the best in existence, was the outcome of a conference between the Episcopalians and Puritans, held at Hampton Court Palace, before King James, in January, 1603. As a result of the conference, the King commissioned 54 of the most learned men in the Universities and other places to carry out the translation. It was a "careful selection of revisers made by some unknown but very competent authority." The translators were divided into six bands of nine each, and the rules drawn up for their guidance all point to Bacon as their author. The Bible was divided into nine sections and each translator had to translate the whole of their individual section, to compare their translations together, and finally to communicate the result to the other companies, in order to obtain general agreement. The work began in 1604. When completed, it underwent a series of reviews and revisions, but it was not until 1609 that the completed result was handed to the King. The following year he returned it to them completed. James was incapable himself of writing anything to which the term beautiful could be applied. What had happened to the translators' work during the time it was left in his hands? It will eventually be proved that the whole scheme of the Authorised Version of the Bible was Francis Bacon's. He was an ardent student not only of the Bible but of the early manuscripts. He has left his annotations in many copies of the Bible and in scores of theological works. When the last stage came there was only one writer of the period who was capable of turning the phrases with that matchless style which is the great charm of the Shakespearian plays. Whoever that stylist was, it was to him that James handed over the manuscripts he had received from the translators. And he produced a result which, on its literary merits, is without an equal. The prayer which Bacon wrote after his fall, described by Addison as "resembling the adoration of an angel rather than a man," is certainly evidence in support of the belief that he took the part that is claimed for him.

Smedley's comment on the question of the Bible MSS. is suggestive, especially in connection with my own work. He says: "The revised translation of the Bible was undertaken as a national work. It was carried out under the personal supervision of the King, but every record of the proceedings have disappeared. The British Museum does not contain a manuscript connected with the proceedings of the translators. In the Record Office have been preserved the original documents referring to important proceedings of that period. The parliamentary, judicial, and municipal records are, on the whole, in a complete condition, but ask for any records connected with the Authorised Version of the Bible, and the reply is "We have none." And yet it is reasonable to suppose that manuscripts and documents of such importance would be preserved. Where are they to be found? One cannot, of course, be certain yet, but there is a possibility, if not a probability, that they will be found with the Shakespearian and other MSS.

BACON'S CIPHERS.

By P. Walters.

HOW true it is that History repeats itself. About 500 years B.C. the great Greek Poets and Dramatists were signing their principal works with a secret Cipher, and about 1600 A.D. we find that Francis Bacon was doing the same thing with his Dramas and Poems.

In modern days there is a pre-disposition to regard Ciphers and Acrostics when used in Elizabethan literature as fanciful and unimportant, by those who have never seriously studied the question, while all through the past centuries they have been in constant use by State officials and others, up to the present day. Even our newspapers must have their puzzles, anagrams, acrostics, etc.

In Tudor times a reliable, secret system was particularly necessary when so many insurrections, both political and religious, were fermenting, and death was the penalty for those concerned, if discovered. There can be little wonder therefore that various codes, imagined to be beyond decipherment, were much sought after by those who had secrets to impart. Francis Bacon at an early age had made a close study of the various systems which have been used in the past, and he tells us that when in France he had devised the Biliteral Cipher, which has yielded such important results through the labours of Mrs. Gallup.

Modern research has also discovered several other systems, and amongst them the Numerical-Letter Code has proved to be one which Bacon constantly adopted. It is well known that he occasionally made use of initial letters running down the margins of various books to indicate his name as author, but this method he evidently found to be too dangerously open to any inquisitive person; he therefore resorted to another system which was more secret.

For that purpose he employed capital and initial letters in conjunction with numerical Cipher, on title-pages, in prominent positions, and in short verses; this would not be likely to raise any suspicions, as in current literature there were numerous capitals and also italics scattered about promiscuously, generally without any apparent reason. Bacon, however, used them very ingeniously with decidedly special intention, and it has taken the public over 300 years to discover his secret method, although several contemporary satirists, including Joseph Hall and Marston, had found it out. Ben. Jonson also discovered the system, and used it in his Plays, but eventually became Bacon's firm friend and assistant.

There were four different counts of this Cipher employed by Bacon, viz., "Simple" (S), "Short" (Sh), "Kaye" (K) and "Reverse" (Rev.), but only three of these have been investigated by English Cryptographers such as the late B. G. Theobald, who has made many notable discoveries, mainly in title-pages, finding that the totals on each line of Roman or Italic letters, and words, when added together or subtracted, disclosed the names of Bacon's "Masks."

It is the "Short" count, however, which has been almost entirely overlooked by all, notwithstanding that it is obviously the most suitable for the purpose of Bacon's shorter signatures, the result being that numerous revelations which the present writer has discovered, after considerable research, have always remained in obscurity, and it is now proposed to give some outstanding examples of the "Short" and "Simple" counts which record Bacon's signatures as Author, but there are also very many others.

Bacon was certainly aware that in the use of Numerical Cipher his name might appear to any suspicious investigator in other works than his own, due to the particular letters it contained, but this would assist in obviating contemporary discovery. As these signatures are so constantly repeated, the evidence of intention is clearly indicated to us, and prevents any suggestion being made that their appearance is by chance.

In 1593 that remarkable poem, "Venus and Adonis," was published, most certainly composed by a highly educated man of genius, who must have received a University training, so rich is its language and culture, that it could not possibly have been written by an uneducated country youth.

The Dedication is to the gay young Earl of Southampton, by an unknown author signing himself "William Shakespeare," a cleverly coined name appearing then for the first time in print; it was probably founded on the "Spear-Shaker," Pallas Athene, Goddess of Wisdom, and it is our contention that Bacon adopted this name, which he sometimes spelled "Shake-speare," as his future nom de plume, but taking care to introduce his real name in various cipher forms into his works, to ensure that his authorship should be known to posterity.

There is a revelation in the first and last verses of this poem.

All the capital letters of the first=EHRAHSVA=42 (SH)=FRANCIS B.
All the capital letters of the last=TATIHPM=29 (SH)=FR. BACON.
Also a Running Signature in first verse=FRA. BACON.
Also a Running Signature in last verse=FRA. BACON HIS POEM.
All the capitals of Latin verse=39 (S)=F. Bacon. 21 (SH)= F. BACON.
Initial letters of each part of Anchor Motto=21 (SH)=F. Bacon.
Anchora=30 (SH)=Fra. Bacon; SPEI=29 (SH)=FR. BACON.

The Anchor Emblem is thought to be Bacon's own design as it appears on the Title-page of so many books which are considered to be written by him, though they be "known by that of another."

THE SHEPHEARDES CALENDER.

This curious pastoral poem was published anonymously in 1579 and dedicated to Philip Sidney, as written by "Immerito," a feigned name which was only attributed to Edmond Spenser many years later. The title=163 (S)=F. BACON+W. SHAKESPEARE.

The introductory verses, commencing "Goe little booke," are divided into three parts, and taking all the capital letters they yield the following—1st Verse=20 (SH)=TUDOR.

2nd ,, = 9 (SH)=F. BA.

3rd ,, =22 (SH)=MASON.

The Signature "Immerito"=43 (SH)=FRANCIS BA.

Thus we have direct confirmation that the mysterious Immerito was in reality Bacon and not Spenser, whom the world has for so many years regarded as the author of the "Faerie Queene," and many other poems, notwithstanding that Camden had distinctly informed us that until a short time before his death, "he had scarce time or leisure to write or pen any thing"—a very strong hint that Spenser could not possibly have written that extensive work "The Faerie Queene"—and there is little doubt that Camden knew the truth, as he was a friend of Bacon, who assisted him in his works—but why have our historians overlooked this important statement?

SHAKE-SPEARE'S SONNETS.

Taken as a complete poem, these 154 Sonnets have raised more controversy than any others in the English language; the wildest speculations as to their meaning have been put forward in countless books and articles; some profess to find in them records of the life of Shaksper, the Actor, and others hold the view that they do not refer to any personalities at all, that they are purely a poet's fiction, a web spun from his own brain.

All explanations up to the present have been absolutely unsatisfactory, even when they were not absurd, but now a new epoch has risen on the publication of Mr. Alfred Dodd's book in 1931, called "The Personal Poems of Francis Bacon," which not only places the Sonnets for the first time in their original and proper sequence, but shews that when so arranged they form the private Diary, extending over many years, of our great "concealed poet," Francis Bacon. Mr. Dodd has been particularly well equipped for the study of Bacon's life and works, as the Sonnets are now found by him to contain very many Cipher statements which are well known to the Masonic Craft, and these fully demonstrate that they were written by Bacon.

In 1609 there was entered in the Stationers' Register, by Thomas Thorpe, "A Booke called Shake-speares Sonnettes," and it has always hitherto been believed that it was published and sold to the public in the same year, that date appearing on the title-page, but the evidence for this is most unsatisfactory, and is only founded on a rough note made by Alleyn.

Up to about 1600 sonnets had a great vogue and this particular collection would undoubtedly have had a large sale, eliciting much speculation as to the author of a work of such an extremely high order of poetry. No such public notice has been recorded, and there is no evidence whatever that the actor Shaksper was considered to be the author—also there were no reprints published at that period. Everything therefore points to the conclusion that these sonnets did

not then reach the public, but were probably retained in the hands of the Rosicrucian and Masonic Fraternities, of which Francis Bacon has been declared to have been the "Grand Magister, Founder and Father."

It is true that Meres in 1598 alluded to "Shake-speare's sugred Sonnets among his private friends" and these would probably have been the Rosicrucians who only released them to the public when it was considered safe to do so but of course, not in the correct order.

The true authorship is confirmed by the following cipher signatures:—

Onlie = 25 (SH) = AUTHOR.
Begetter = 34 (SH) = FRAN. BACON.
Sonnets = 100 (S) = FRANCIS BACON.

The Signature "T.T." It has been stated by Mr. A. Dodd that these "are the Symbols for the Two Pillars of Masonry; the two 'T.T's.' predicate an Invisible 'T.' Conjoined, they give the correct numerical Rosicrosse Count of 'FRA. (Brother) BACON.'"

Dedication. All the initial letters of the second 6 lines=25 (SH)=AUTHOR.

Dedication. All the last letters of the first 6 lines=34 (SH)=FRAN. BACON.

Dedication. All the last letters of the second 6 lines=35 (SH)=FRA. ST. ALBAN.

In his draft "Will and Testament" Bacon wrote "My Name and Memory I leave to . . . . . future ages, and to my countrymen after some time be past." He was careful, however, to insert very many Cipher clues in his works to enable his countrymen to discover his "Name," and that his "Memory" might receive the honour which was rightly due to his genius.

The following Table may be of interest, as most writers on numerical Ciphers have omitted the "Short" count.

NUMERICAL CIPHERS.

	A	B	C	D	E	F	G	H	I J	K	L	M
"SIMPLE" (S)	1	2	3	4	5	6	7	8	9	10	11	12
	N	O	P	Q	R	S	T	UV	W	X	Y	Z
	13	14	15	16	17	18	19	20	21	22	23	24
"SHORT" (SH)	1	2	3	4	5	6	7	8	9	1	2	3
	4	5	6	7	8	9	1	2	3	4	5	6

It may here be stated that the Rules which govern the "Short" Count Cipher, including its contractions and other differences from the more usual Counts, with the examples, are omitted from this article, the system not being as yet sufficiently known or recognised by many Baconians.

JOHN BARCLAY'S 'ARGENIS.'

By R. J. A. Bunnett, F.S.A.

COWPER pronounced John Barclay's 'Argenis'—it was also a favourite of Cardinal Richelieu—as the most amusing romance ever written, and that its style was worthy of TACITUS. This is certainly exaggerated praise, as at any rate a modern reader might well find the work, with its very fantastic flights of fancy, somewhat tedious.

'Argenis' is a pseudo-historical account of intrigues, battles, love making and marriages of kings, princes and lesser folk, possessed of old Greek names, and living about Sicily, Sardinia, Gallia, Mauretania and elsewhere. Amid stirring fights and tender love passages, there are interspersed long and elaborate disquisitions upon Astrology, the Duty of the civil power to suppress heresy, the Reform of the Law Courts, the Duties and Privileges of Ambassadors, and so forth. This romance bears some resemblance to Sydney's 'Arcadia' or the 'Utopia' of More.

The Book was first published in Paris in 1621 in Latin—the author having died in Rome the same year—according to his friend Ralph Thorie in an appreciation of him, from the effects of poison. A second edition appeared in 1622, and both editions were published after the author's death, like so many works of high merit produced from 1570 to 1670, a significant circumstance which has no parallel with any other period of English literature. This Latin version was frequently reprinted during 17th and 18th centuries. 'Argenis was said to have been edited by Barclay's friend Peireskius, whose identity is not known, but his life was published in London in 1657, written in Latin by the learned Petrus Gassendus, and translated into English by W. Rand, doctor of physick.

In this 'Life' we are informed that the editor had in 1619 received a great part of the 'Argenis, which he was to get printed, and that he had mitigated dialogues therein, conceiving these to be in somewhat too free a strain. This would appear to be a warning to the cognoscenti to be on the alert.

We also learn that, owing to the untimely death of the author, John Barclay—he was under forty years of age at the time, having been born in 1582, the son of a Scotsman, William Barclay, Professor of Civil Law at Pont-à-Mousson, Lorraine—the work was incomplete; so possibly the somewhat crude termination was supplied by Peireskius himself.

John Barclay seems to have accompanied his father to London in 1603, and two years later married in Paris, Louise Debonnaire, daughter of an army paymaster, and herself a Latin scholar and a

poetess. In 1606, Barclay and his wife came to London, where he published some Latin poems entitled 'Sylvae': his 'Euphormionis Satyricon', an attack on the Jesuits, had already been printed in that city in the name of 'Euphormio Lusininus' in the year of his previous visit.

For the next ten years the pair remained in London, whereupon they went to Rome and resided there until the husband's death, and where the 'Argenis' is alleged to have been written.

In 1625, an English edition was published in folio, and the 'Epistle Dedicatorie', though it bears the name of Kingesmill Long (of whom nothing is known) is a very fine example of Baconian English.

This epistle indicates that the work had been long awaiting publication, and begins thus: "This rude piece, such as it is, hath long lyen by me, since it was finished; I not thinking it worthy to see the light. . . . . ." A translation in Spanish was published in 1624, and one in Italian, five years later.

A second English translation by Sir Robert le Grys and Thomas May, came out in London, quarto, 1629, with, added for the first time, an explanatory key as to who were the personages mentioned under 'fained names'. The translations of the Latin verses in this edition are identical with those of 1625, where they are ascribed to Kingesmill Long. Pictures and a key to unlock the whole story were given in a third English translation again by Kingesmill Long, published in quarto, 1636.

The key tells us that under Greek fanciful names well-known people are concealed. Argenis—daughter of the King of France and finally wife to Poliarchus—Henry IV—and so=Marguerite de Valois. Meleander=Henry II or III of France: Radirobanes=Philip II of Spain: Selenissa=Catherine de Medici: Hyanisbe=Queen Elizabeth: Archombrotus or Hiempsall=her son: Nicopompus=the author, and so forth. Sicily=France: Sardinia=Spain: Mauritania=England: Gallia=Navarre: whilst the Moors are the English. Hiempsall, curiously enough, is not referred to in the key, and some of the omissions are quite as important as the explanations, some of which do not agree with the evidence of the text. Here is a description of Nicopompus from the text, so entirely applicable to Bacon.

> "He was a man who from his infancy loved Learning; but who disdaining to be nothing but a booke-man had left the schooles very young, that in the courts of Kings and Princes, he might serve his apprenticeship in publicke affairs; so he grew there with an equal abilitie, both in learning and imployment, his descent and disposition fitting him for that kind of life."

A translation of 'Argenis' by Ben Jonson was entered at Stationers' Hall on October 2nd, 1623, but was never published. It may have so happened that the MS. was destroyed in a fire which occurred about this time in Jonson's house. Had this any connection with the production of the First Folio, and did the non-

publication indicate that Bacon, if he had anything to do with it, feared that the time was not yet ripe for a possible disclosure of his secret history? The 1629 edition referred to was declared on the title-page to have been done into English: 'The Prose upon His Majesty's command: by Sir Robert le Grys, Knight: and the Verses by Thomas May, Esquire.' James I, it is stated, had commanded a publication of the 'Argenis' in 1622, but there may have been no production in his lifetime. That Charles I, should have ordered the translation seems somewhat odd; but presumably the translators would never have dared to make such a statement unless correct. Grys says in his address, "To the Understanding Reader" (note the adjective!) that 'he would have reformed some things in it if his Majesty had not so much hastened the publishing it.' Yet the 1625 edition was there for King Charles' reading, though lacking the key. Had he been told that there was some secret history concerning Bacon (who had been ostensibly dead for three years) worked into the narrative, and was he anxious to learn this with the help of the key?

It is fairly obvious that there is a double story running through the book. Nicopompus belonged to the court and was employed in writing sonnets for festive occasions, or little poems for other people. He says to his two friends, Antenorius and Heiroleander, with regard to the scheme of the work (this is completely Baconian) "I will write a Fable like a Historie. In it I wrap up strange events: armes, marriages, bloud, and contentments, I will blend together with success that could not be hoped for. The Vanitie that is grafted in man, will make them delight to reade me: and therefore they will study it the harder, because they shall not take me in their hands, as a severe Instructor."

Further on, Nicopompus remarks; "That in this my booke, he shall erre as well, that will have it all to be a true relation of things really done, as he that takes it to be wholly fained." It would seem that the writer desires to indicate that however much in the narrative may be fiction, there is to be found there, at least a substratum of truth.

We first hear of Hyanisbe (Queen Elizabeth) when Poliarchus (Henry IV) and his friend Gelanorus (Duke of Bouillon) finding on board a pirate ship (the pirates had rescued them from drowning, and they had overcome their rescuers), much treasure seized from Hyanisbe, determined to take it back to Mauretania (England) and restore it, which they did to the great joy of the Queen. What is then written of Hyanisbe, among other statements obviously fictitious, is somewhat startling—"Before she came to the Crowne, she had been married to Siphax, a man of the most eminent qualitie, next the Kings,' of all the Moors, who at the time of King Juba's* decease, did also dye, leaving her with childe."

* Her brother, whom Hyanisbe succeeded.

The narrative then goes on to say that she bore a son, whom she named 'Hiempsall', but that "to win himselfe honour among strangers, he was gone to travel in habit of a private person; into what Country, except only to the Queen, was unknown."

Here is a very clear reference to Bacon as the son of Queen Elizabeth, though no doubt the early death of Siphax (Leicester) is purposely falsified, but Nicopompus, as he himself said was "not religiously tyed to the truth of a Historie."

We know from the life of Bacon prefixed to "The Histoire Naturelle" which was stated to have been translated by Pierre Ambrose (Paris 1631), that Bacon spent several years of his youth in travelling: that he visited France, Italy and Spain as being the most civilized nations of the world; and that as 'he saw himself destined some day to hold in his hands the helm of the Kingdom' (a truly significant statement), he studied the laws and customs of the countries in which he resided, rather than the people and their diversities of dress. This 'Life' also speaks of the 'splendour' of Bacon's race (quite inapplicable to Sir Nicholas Bacon) that he was also 'born in the purple', and brought up with the expectation of a great career. The story proceeds through most fantastic history, amidst which, one character, Archombrotus, takes a prominent part. He falls deeply in love with Argenis and becomes the rival of Poliarchus. We have been told that Archombrotus and Hiempsall are identical, and that he sent a servant to the Queen with letters "after he found that there was nothing that deferred his marriage with Argenis but only the want of his mother's approbation." "According to her command he had faithfully concealed the fortunes of his descent", and he wrote begging her Majesty that he might reveal to the King of Sicily (France) "the honour of his birth and quality." Hyanisbe was not only displeased, but "amazedly terrified" at the request, and charged the servant that she would have 'none of mine acquainted' in what country her son was sojourning.

The Queen then wrote to Archombrotus calling him home instantly but whilst forbidding marriage with Argenis, temporises in truly Elizabethan manner, and informs him that he may make himself known to the King of 'Sicily', who if he desires him for a son-in-law, and will with his daughter 'assure' Sicily to him, "let him send with thee some competent forces with which thou mayest oppose the invading Sardinians (Spaniards.)"

Bacon's love for Marguerite 'the beautiful sister of the king' runs like a golden thread throughout the bi-literal cipher narrative: "this was the spirit", he wrote, "which saved my soul from hatred and from wild passions." "But the joy of life ebbed from our hearts with our parting, and it never came again into this bosom in full flood-tide. O we were fortune's fool too long, sweet one . . . ."

When Bacon first saw Marguerite in Paris in 1577, she had already been married to Henry of Navarre for five years, and she

was almost exactly nine years' her admirer's senior. He had some project in mind of bringing about a divorce and marrying her—twenty-one years later the divorce became an accomplished fact—but wrote Bacon in cipher—"for reasons of very grave importance, these buds of an early marriage never opened into flower."

From this point the narrative rushes headlong into a rather confused jumble of inconceivable happenings; but as Nicopompus said in the Introduction: "then with the imaginations of danger I will stirre up in them pittie, feare, and horror. At last, when they are perplexed, I will relieve them, and make faire weather of a storm." The curtain is rung down on the marriage between Argenis and Poliarchus, with an Epithalamium composed by the son of Nicopompus, then scarcely ten years old. Did not Bacon by his plan of weaving a fabric of facts and ridiculous fiction leave himself a loophole whereby he might claim that, if taxed with revealing unseasonable truths, the story was nothing but invention?

W. T. Smedley in "The Mystery of Francis Bacon" contends that "the French Academie", "The Argenis," and "Love's Labour's Lost" were written by the same pen, and that 'they all represent the work of Francis Bacon probably between the years 1577 and 1580.'

ERRATA:—

Baconiana, No. 108, July 1943, p. 125, 4th line from bottom of the page;

Instead of:

Reality + Dreams = Humour, Wisdom.

Read:

Reality + Dreams + Humour = Wisdom.

THE SHEPHERD'S CALENDAR.

By Edward D. Johnson.

"THE Shepherd's Calandar," the first quarto of which appeared in the year 1579, was published anonymously under the pseudonym of "Immerito," and at that date Edmund Spenser, who in the original monument in Westminster Abbey is stated to have been born in 1510, would be 69 years of age.

There were five quarto editions of "The Shepherd's Calendar," four published anonymously during Spenser's lifetime—the first in 1579, the second in 1581, the third in 1586, the fourth in 1591, and the fifth in 1597. During these years Edmund Spenser's name was never connected with "The Shepherd's Calendar," but when the first folio edition of Edmund Spenser's works was brought out in 1611 "The Shepherd's Calendar" was included without any explanation whatever; so we find this important poem, previously published in five quarto editions (each anonymously), inserted in an Edition of Edmund Spenser's works without any explanation from the editor that it had only recently been discovered that this poem was one of Spenser's works. It must be remembered that when this first folio edition was published Spenser had been dead thirteen years.

There was a second folio edition of Edmund Spenser's works published in 1617, "The Shepherd's Calendar" being included, but there is nothing on the title page to say that it was written by Edmund Spenser, and the second page consists of a verse of 18 lines, the first and second lines being:—

> "Go little booke thyself present
> As child whose parent is unkent."

If the author of the "little booke" was "unkent" or unknown, why was it included in the edition of Edmund Spenser's works? The verse is signed Immerito, and on the following page we find the beginning of an epistle signed E.K. addressed to Mr. Gabriel Harvey. Fortunately Harvey's letter book containing his correspondence with Immerito, written in 1579-1580, is in existence, and the whole of the correspondence was reprinted by the Camden Society many years ago. In a letter addressed to Immerito, Harvey refers to him as "You a gentleman, a courtier, a youth." It is quite certain that this letter was not addressed to Edmund Spenser, who had never been a courtier and had never had anything to do with the Court. When this letter was written he had gone to Ireland as Secretary to Lord Grey of Wilton and remained there probably for the rest of his life until his death in 1598. This letter could not possibly have been addressed to Edmund Spenser, for he could not have been described as a youth in

1579, when he would be 69 years of age, if the date of his birth on the original monument in Westminster Abbey is correct. In 1778 the original monument was restored and the date of Spenser's birth was altered from 1510 to 1553. Even if the latter date is correct, Spenser would be 26 years of age when "The Shepherd's Calendar" was first published in 1579, and could not be described as a youth—a youth being a male under 21 years of age.

If Edmund Spenser, the Irish official, was the author of the poems published in 1611 and 1617, then it is an amazing thing that all these poems are dedicated to ladies of Queen Elizabeth's Court, with whom he could scarcely have been acquainted and with whom no correspondence of his has ever been shown to exist.

The following extracts from "The Shepherd's Calendar" would seem to show that Immerito, the author of "The Shepherd's Calendar," was Francis Bacon.

For the benefit of those readers who are not acquainted with "The Shepherd's Calandar" we would mention that it consists of twelve eclogues or short pastoral poems, one for each month of the year, and each eclogue consists of a dialogue between two shepherds who masquerade under different names. At the end of each eclogue is a Glosse, or glossary, to explain who are the characters mentioned in the eclogues.

In the January eclogue a young shepherd lad, Colin Clout, is introduced. In the epistle at the beginning of the Calendar signed E.K., and addressed to Gabriel Harvey, we find the following:—"As for Colin under whose person the author himselfe is shadowed," also "by the baseness of the name where it seemeth hee chose rather to unfold great matter of argument covertly then professing it not suffice thereto accordingly."

Later on in the epistle we find the following:—"Now as touching the general drift and purpose of his Aeglogues I mind not to say much —*himselfe labouring to conceale it*. Onely this appeareth, that his unstayed *youth* had long wandred in the common Labrinth of Love." We also find the following:—"Hereunto have I added certain Glosse or Scholion, for the exposition of olde wordes and harder phrases . . . yet for so much as I knew, many excellent and proper devises both in words and matter would passe in the speedy course of reading, eyther as unknowne, or as not marked. . . . I was made priuie to his counsell and *secret meaning* in them, as also in sundry other works of his."

The Epistle then tells us that Colin Clout is the "author himselfe" and that the author was a youth. It follows that the author was not Edmund Spenser, who at that time was 69 years of age, and therefore could not be described as a youth.

In the Glosse to the January eclogue we find the following:—"Under which name (Colin Clout) this poet secretly shadoweth himselfe."

Again in the Glosse to the September eclogue we find the following

statement:—"Now I think no man doubteth but by Colin is meant the author's self." We are thus repeatedly told that Colin is the author himself, and that the author is a youth.

Let us assume for the moment that Francis Bacon was the true author of "The Shepherd's Calendar," the first point is:—How do the facts of Colin's (the author's) life fit into the life of Francis Bacon? It will be found that they fit in exactly. In 1579, when the first quarto of "The Shepherd's Calendar" was published anonymously, Francis Bacon was 18 years of age and had just returned from Paris.

In the Argument at the beginning of the January eclogue we find the following:—"Colin Clout a shepherds boy complayneth himselfe of his unfortunate love beeing but newly (as it seemeth) enamoured of a country Lasse called Rosalind."

In the Glosse to the January eclogue we find the following:—"Rosalind is also a fained name, which being well ordered, will bewray the very name of his loue and mistresse." So far we are informed that Colin Clout the shepherd's boy is the author and that the author is in love with a girl passing under the name of Rosalind, although this is not her real name.

In the Glosse to the April eclogue some further information is given as to the identity of Colin Clout, of the author, and of Rosalind.

In the sixth verse of the April eclogue we find these words:—"Colin thou kenst the Southern shepherd's boy." Referring to this sentence the Glosse says: "Colin thou kenst, knowest. Seemeth hereby that Colin pertaynth to some southerne *Noble Man* and perhaps in Surrey or Kent. It is obvious that there is nothing in the line "Colin thou kenst the southern shepherd's boy" to require any explanation in the Glosse, and the words in the Glosse have been evidently inserted to give the reader a hint as to the identity of the author. We are thus told that Colin Clout, the author, is the son of a southern *shepherd* and that the southern *shepherd* is some southern nobleman. This will be referred to later.

In the 7th verse of the April eclogue we find the following lines:—

> "And wooes *the widdowes daughter of the glenne*
> So now fayre Rosalinde hath bred his smart
> So now his friend is changed for a *freene*."

Colin, it should be recalled, is wooing the widow's daughter of the glen.

Turning to the Glosse we find the following statement:—"The Widdowes. He calleth Rosalind the widdowes daughter of *the Glenne*, that *is*, *of a country Hamlet or borough*, which I think is rather sayd to color and *conceale* the person, then simply spoken. For it is well knowne, even in spite of color and Hobbinoll, that *she is a gentlewo man of no meane house*."

We also find in the Glosse:—

> "Frenne—a stranger. The word I thinke was first poetically put and afterwards used in common custome of speech for *forrenne*."

This description of Rosalind identified her with Marguerite de Valois, wife of Henry of Navarre and daughter of Catherine the widow of Henry II of France, with whom Francis Bacon fell madly in love when he was residing in Paris with the British Ambassador, Sir Amyas Paulet, during the years 1577 to 1579. The proofs of this identity are as follows:—

1. Marguerite de Valois was a gentlewoman of no mean house, because she was of the house of Valois and was a daughter of Henry II of France.
2. She was the widow's daughter, because she was the daughter of Catherine de Medici, the *widow* of Henry II.
3. She was the widow's daughter of the glenne, that is, of a country hamlet or borough, because she was Margaret *de Valois*, Valois being a district of Northern France.
4. She was "forrenne," or a foreigner.

We have already found that Colin, the author, was the son of some southern Nobleman and that he was in love with a lady of no mean house who was a widow's daughter and a foreigner.

We now come to the identity of Colin, the author, the shepherd's boy.

In the September eclogue a character named Roffin or Roffy appears, together with these words: "Colin Clout I weene be his selfe boy," so we are told that Colin Clout was the son of Roffin or Roffy, and in the Glosse we find "Roffy the name of a *shepheard* in Marot his Aeglogue of Robin and the King, who he heere commendeth for great care and wise governance of his flock," followed by:—

> "Colin Clout. Not I think no man doubteth but by Colin is meant the authors selfe."

We are thus informed that Colin was the son of a shepherd—a southern noble man—who was commended for the great care and wise governance of his flock. This description clearly fits the character of The Earl of Leicester, who under the Queen had great power and responsibility in the governance of the flock. The Southern Nobleman is stated in the Glosse to have been perhaps of Surrey or Kent. As the Earl of Leicester spent most of his time at the Court in London, and part of London is in the County of Surrey, there seems to be no reason why he should not be described as a Southerne Nobleman.

If the above deduction that Colin Clout, the author, was Francis Bacon, the son of a southern nobleman (the Earl of Leicester) is valid, we should expect to find some reference to the Earl of Leicester in "The Shepherd's Calendar."

In the October eclogue we find the following verse:—

> "Then may thy Muse display her fluttering wing,
> And stretch herself at large from east to west,
> Whether thou list in faire *Eliza* rest,
> Or if thee please in bigger notes to sing
> Advance *the worthy* whom she loveth best
> That first the *White Bear* to the *stake* did bring."

In the Glosse we find:—

> "*The Worthy* he meaneth (as I guesse) the most honourable and renowned the Earl of Leicester whom by his cognisance (although the same be proper to other) rather than by his name he bewrayeth."

Cognisance means badge, and refers to the "White Bear" and the "stake" in the text. The bear and staff were well known as the badge of the Earl of Leicester.

We also find in this October Glosse the words "the person of our most gracious Soveraigne whom (as before) he calleth Eliza."

Hence we see that it is "the worthy" whom Queen Eliza(beth) loves best, and also that the Earl of Leicester is "the worthy."

It is submitted that the above deductions confirm the cipher story that Francis Bacon was a son of Queen Elizabeth and the Earl of Leicester, and that when he was in attendance at the French Court he fell in love with Marguérite de Valois.

NOTES.

"SHAKESPEARE: NEW VIEWS FOR OLD." This book, published in July, was practically sold out by the end of August. For a Baconian book this is probably unique and a most encouraging sign of the times. The publishers (Rider & Co.) were taken by surprise, and so were we, otherwise a larger edition would have been printed. It is hoped to have a second impression on sale shortly.

"EVIDENCE CONNECTING FRANCIS BACON WITH 'SHAKESPERE.'" The Bacon Society has just published a revised, enlarged and illustrated edition of Mr. Howard Bridgewater's pamphlet of the above title. It comprises some 60 pages, and is on sale through the Society at the very low price of 1s.

Mr. Bridgewater is a very active member of the Council, and his contributions to BACONIANA extend over many years. He is the author of several pamphlets on the Shakespeare authorship, and an indefatigable portagonist in newspaper correspondence on the subject.

We have received another brochure from the active pen of Mr. Edward D. Johnson on further cipher signatures discovered in the text of the 1623 Folio. The signatures are deciphered from Don Adriana's Letter in Love's Labour's Lost.

All cipher students will be much interested in the solution demonstrated by the author. It is a triumph of the Decipherer's art.

BOOK REVIEWS.

"SHAKESPEARE: NEW VIEWS FOR OLD."

By RODERICK EAGLE.

Ryder & Co., 10/6.

As stated by the author in his preface this book is a revised and enlarged edition of that published in 1930. It contains much new information on the problem and presents the case in a masterly and persuasive manner. The book deals mainly with the thesis of the impossibility of filling the actor's personality and life, as revealed to us by the indefatigable researchers of Shakespearean scholars and commentators, into the fabric of the Shakespeare plays. But on the other hand, Mr. Eagle sets forth in much detail, a great deal of evidence linking up the life and thought of Francis Bacon with the philosophy, thought, and life experience of the great Author of the plays, as revealed in the plays themselves.

Mr. Eagle attacks and demolishes the objections put forward by the Orthodox as to Bacon's ignorance of matters theatrical, supposed errors and difference of opinion between the two great writers: all of which are shown to be the baseless fabric of a vision. There are also chapters of especial interest dealing with the authors interpretations of what have always been highly debatable problems. He devotes much research into contemporary writers and records in the solution of these problems. Every reader will find much of value in these suggestions, whether he agrees with them in total or in part only.

It is not possible in the limited space at our disposal to do anything like justice to Mr. Eagle's excellent and fascinating presentation of the case for Francis Bacon. The subject is treated in length and breadth and with a multitude of detail which can only be justly appreciated by a perusal of this up-to-date and excellent work.

We advise everyone to procure a copy, and we heartily congratulate Mr. Eagle on the splendid work he has done for the cause which he has so much at heart.—L.B.

Press Opinions.

The Press gave far more attention to this book than to any other previously published Baconian work. That fact can be taken as a sign of the times. Only one "reviewer" showed himself so completely prejudiced as to condemn without any consideration of the evidence.

The Observer, 11th July:

Ivor Brown writes: "there are mysteries which fascinate. Anything about the Shakespeare mystery is a bed-book for me, as I have just been reminded by Roderick L. Eagle's *Shakespeare: New Views for Old*. Mr. Eagle is a voluble and informed Baconian."

All the Shakespeareans ought honestly to read the best anti-Stratfordians, Greenwood, Eagle and others."

The Daily Express, 17th July:

Mr. James Agate disagrees, in one respect, with Mr. Brown: "Do I think this question of authorship matters? NO." However he goes on to say, "But I am interested all the same, and *Shakespeare: New Views for Old* has re-whetted my curiosity. Some readers may wonder where the difficulty lies. Simply that it is impossible to see how a country yokel and butcher's runaway apprentice could have come by the immense culture and knowledge exposed in the plays."

Mr. Agate not only gave the book the leading space in his Saturday review, but being, as he says a 'collaborationist,' shows himself in a cartoon joining the hands of Bacon and W.S.!

The Sunday Times, July 18th.

Here Mr. Agate progressed a little further, and confessed that he had "half-joined" the Baconians, and frankly admits that the book (which he calls "industrious and entertaining") has re-awakened his interest.

In the next issue of *The Sunday Times* (July 25th), Mr. Agate returned to the subject, and made this important admission—"Let my last word be that since all argument is for Bacon, and all belief for Shakespeare, to combine the two can't do much harm."

Who would not rather possess "all the argument" than a blind belief?

Cavalcade, July 17th.

The author "adduces a great deal of evidence from diverse places in support of Francis Bacon."

The Daily Telegraph, 20th August.

Mr. E. C. Bentley gave the book a very favourable notice:

"When Mr. Eagle calls his contribution to the Shakespeare-Bacon controversy "new views for old," he does himself injustice, for he has devoted 30 years to the task. He is a skilful special pleader, and one who has thoroughly mastered his brief. It can be said that the case for Bacon's authorship of the Plays and Poems is forcibly submitted. Mr. Eagle has some ingenious hypotheses of his own for the explication of difficulties which, independent of the authorship problem, have always baffled commentators."

The Schoolmaster, July 8th.

This was brief, but complimentary. The book is called "an able contribution to the Bacon-Shakespeare controversy, detailed and thorough in its treatment." This is a remarkable concession to find in the official scholastic journal.

The *Aberdeen Press* gave it big headlines, "Baconian Theory at its Best," and was most enthusiastic, hailing it as "extraordinarily ingenious and painstaking, brimming over with allusions, quotations, and parallels," finding the quest "infinitely exciting" and adding, 'there are few Baconians who can present their case to better purpose than Mr. Eagle." There are many keen supporters of Bacon's claim to the Shakespeare title to be found in Scotland. The practical commonsense, and penetrative insight of the Scots, account for this.

CORRESPONDENCE.

Lansdowne Hotel,
TORQUAY.
27th July, 1943

Dear Mr. Eagle,

This letter is to offer you a very earnest thanksgiving for your late addition to our Baconian literature. I have in my hand as I write what is without any manner of doubt your precious edition. I have yet to enjoy the contents of it, but am looking forward to that with much curiosity and interest, of course, but best of all uncompromising delight. Denied now the gift of sight, as no doubt you know, I am in downright admiration of your courage, bravery and wisdom in sending out your message to the world in the clothing you have chosen. You have chosen well in the startling phrase of your call to attention which assumes, whether the world desires it or not, the supreme power to attract. It has to attend.*

Among the notices of your work I have seen, I am particularly enamoured of Ivor Brown's, and on my writing to him to tell him so, have received a charmingly sympathetic answer.

Your time is too valuable for me to impose upon you the trouble of reading any more from me. But I like to think that, though blind to outward sight now,

and enjoying the lengthy years of 91, my enthusiasm for the cause you have so justly and worthily undertaken and fought for is as dear to me as in my working years of long ago.

Your old friend and co-disciple,
ALICIA A. LEITH.

*Miss Leith refers to the "jacket" of the book, which was specially designed and worded to attract attention. It has undoubtedly succeeded in this.—R.L.E.

THE ARTE OF ENGLISH POSIE.

By JAMES ARTHER.

I would like to place the following remarks before the readers of BACONIANA:

(1). In the January issue of the Magazine, p. 38, I find R. L. Eagle writing that "the first to mention the name of an author (of the *Arte*) appears to have been Edmund Bolton in a MS. written about the year 1620." And a few lines lower down: "There is no other evidence in favour of Puttenham," as the author.

Yet in Willcock and Walker's edition of the book (Cambridge, 1936), p. XI-XII, I read that Harington in 1591, "in a private note referred to what is undoubtedly the *Arte* as 'Putnams book'." And again that in the 1614 edition of Camden's *Remaines*, "Maister Puttenham" is mentioned as having demonstrated the "copiousness" of English verse forms.

Is not this, on the part of R. L. Eagle, a similar "avoiding of evidence which tells against his theory," of which he accuses, without adducing any proof, the Rev. Walter Begley?

(2). On the same page of our Magazine it is asked: "How did the author of the *Arte* obtain an almost verbatim account of the conversation" between the English Ambassador to Spain and the Emperor? I ask: "How does R. L. Eagle know that it was "almost verbatim"? To me it seems to be nothing more than an interesting anecdote told in the author's own words, like any of Bacon's *Apothegms New and Old*. We do not ask how Bacon got these "verbatim", or even suppose that they were such.

(3). On p 39, it is remarked of the author of the *Arte* that "he became a scholler at Oxford'." But it is omitted to say that the phrase from which the three quoted words are taken is highly ambiguous, and may equally well be interpreted as meaning to say that the author was a Cambridge man instead of an Oxford man. And George Puttenham indeed matriculated from Christ's College, Cambridge, in 1546. This looks again very much like suppressing adverse evidence.

(4). On the same page we are told that the entertainment of the Earl of Arundel at Brussels "took place in 1565." This was probably in the spring of 1566, before March, 27. George Puttenham could have been there at the time, "though there is no evidence" for it. But he was on the continent somewhere between 1563 and 1573.

(5). Still on the same page it is said that the Marshall de Scépeaux died at Spa in 1569, but he died actually in France in 1571. The one who died at Spa in 1566 was the Seigneur de Cipierre.

So much for R. L. Eagle's article.

I further wish to draw the student's attention to the curious way in which Shakespeare and Bacon are apparently irresistibly drawn into the argument by the editors of the Cambridge *Arte*, on p. 94 and 96 of their book. And if I may be allowed to express my own opinion about the *Arte*, I would say that it is, under a slightly altered name, the same book, the evenual publication of which was announced ten years earlier. I mean *The English Poete*, by "Immerito" (Spenser? Bacon?).

Compare the following extracts form the "Argument" to the October Eclogue of *The Shepheardes Calendar* with those from the opening pages of

Puttenham's *Arte*, and note the close parellels in the subject-matter of the two books as well as in the actual wording of the text.

THE ENGLISH POETE.	THE ENGLISH POESIE.
"In Cuddie ("I doubt whether by Cuddie be specified the author self or some other," says the "Glosse" by E.K., meaning of course that he *is* really the author) is set out the perfect pattern of a Poet, which finding no maintenance of his state and studies, complains of the *contempt* of Poetry, and *the causes thereof*."	(p. 14) "For as well Poets as Poesy are despised, and the name become, of honourable infamous, subject to scorn and derision." (p. 12, the heading of chapter VIII) "In what reputation Poesy and Poets were in old time with Princes and otherwise generally, and how they be now become *contemptible* and *for what causes*."
"Specially having been *in all ages* and even amongst the most barbarous always of singular account and honour."	(p. 12) "In *all former ages* and in the most civil countries and commonwealths, good Poets and Poetry were highly esteemed and much favoured."
"And being indeed so worthy and commendable *an Arte*."	(p. 1) And Poesy *an Art* . . . and . . . science."
"Or rather no art, but a *divine* gift and heavenly *instinct*, poured into the wit by a certain *enthusiasmos* and celestial inspriation." (The "Glosse" on Cuddie's Emblem notes) "Poetry is a *divine instinct* and unnatural *rage*."	(p. 1) "And this science in his perfection cannot grow but by some *divine instinct*, the Platonics call *furor*."
"Not to be gotten by labour and learning, but adorned with both,"	(p. 1) "Or by excellency of nature and complexion, or by great subtlety of the spirits and wit, or by much experience and observation of the world and course of kind, or peradventure by all or most part of them."

Finally the Spenser passage closes with the words: "As the Author hereof (namely of *The Shepheardes Calendar*) elsewhere at large discourseth, in his book, *The English Poete* which book being lately come to my hands, I mind also by God's grace upon further advisement to publish." This announcement was printed in 1579, *The Arte of English Poesie* appeared in 1589.

If my conjecture that the two books are one and the same, then the *Arte* must of course have been composed say a dozen years earlier than the date of its publication. And this tallies well with the Conclusions of the Cambridge editors (p.LI), that "at least twenty years" lie between the earliest and the latest layers of the book, though I think that their figure is too high. Presently I will give my reasons why. Ben Jonson can also be quoted in support of the older date of the book, namely that it was written some time before its publication, but "kept long in writ as a secret," according to our good Ben.

A last remark. On p. 40 of our Magazine, it is asserted that the Author of the *Arte* could "certainly not" be Bacon, because his dates do not fit the anecdotes which are of an earlier date. But surely, if Bacon wished to suggest that his book was written by another, presumably George Puttenham, he would take some pains to make this seem probable by adopting some of the latter's earlier dates and working them into his book. And this may also have misled the critics and editors of the *Arte*, to assign to it an earlier date than is actually the case.